

# WAYS OF VIEWING AND TEACHING PICTURE BOOKS

## “Every picture tells a story.”

Presentation at 2002 Annual Conference for  
NSW English Teachers Association by

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### VISUAL LITERACY

#### WHAT IS IT? WHY DO WE NEED TO KNOW ABOUT IT?

“Every picture tells a story.”

Visual literacy is  
being able  
to make sense of what we see in pictures and  
understanding  
how these pictures relate to the writing associated with them.

Picture books, magazines, newspapers, advertisements  
and films  
create meaning through such things as  
shape,line, colour, actions, eye paths and angles.

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# GENERAL APPROACH TO VISUAL LITERACY

## OUTCOMES

- To practise using a language for developing interpersonal relationships
- To practise using a language for expressing ideas and knowledge about the world
- To develop a language for creating texts.

To develop these outcomes in the areas of the picture book, the advertisement and the magazine.

## INTERPERSONAL RELATIONSHIPS

What is the central theme?  
What is happening?  
How big are the objects in the picture?  
Do they move into the distance?  
Are they 2 or 3 dimensional in appearance?

## CONFIGURATION

What are the main colours?  
What is the background?  
Describe the way the colour/ light is used.

## IS THERE A GAZE IN THE PICTURE?

Draw a diagram of where you looked.

## SOCIAL DISTANCE

What perspective is used. Was it the best choice?

## BODY LANGUAGE

What body language is shown by the people in the picture?  
How does this affect your interpretation of the event?

**Pedagogy- educational beliefs about language and how students learn related to visual literacy.**

1. Children perceive many meanings, sometimes without being conscious of what or how they perceive.
2. Discussion or modelling will make students more aware of their own readings.
3. The vocabulary/language of reporting frequently needs development and support.
4. Skill in the use of vocabulary and language in one context will flow to other contexts.
5. Our students are immersed in visual media and have many perceptions which have been reinforced since infancy.
6. Many visual symbols are as obvious to them as words are.
7. Some symbolisms, eg slow motion in a film to represent speed- may never have been verbalised.
8. It is possible to share interpretations of visuals.
9. Individual 'readings' can sometimes change the group's interpretation.
10. Students today have high level visual literacies.
11. Critical literacy with visuals can be liberating.

## **MEDIA STORIES**

Media stories and media images are concerned with newsworthiness which is measured against cultural and social values, not necessarily against truth or worth.

Images in the media reinforce, enhance, add to or contradict the meaning of the text. The effective reader of media can decide if he or she wants to agree with or challenge the meaning he or she finds.

Icon signs used in the media are culturally specific and have to be learnt.

### **EXERCISES**

1. Cut out pictures from newspapers( at least 5).  
Are they discomforting, comforting or didactic? (Construct a data base)
2. Discuss newsworthiness and bias.

## **ASSESSMENT SHEET**

## Response

(Personal response or a review of illustration and writing)

### Title

What text are you writing about?

### Context for the work

Who painted/ wrote it?

When was it painted/written? Why?

Is there a special purpose?

Is the time significant ie is it like others written or painted at the same time?

How does it fit into the story?

### Synopsis

Write a brief summary of what you think the text is about.

### Description

Start with the central figures or images, the subject of the writing and significant ideas

Mention key features and themes, symbolism and style,-significant events, main actions in the illustrations or main points in the writing

Describe them and then say how they relate to the rest of the work.

How important are they on the page/ in the whole work?

What techniques are used to give meaning? (Look through your vocabulary sheets for ideas.)

What perspective is the viewer/reader put into?

Does this relate to the words too?

How do you interpret the whole text?

Is it straight forward or does it have other meanings?

### Judgement/ Opinion

Personal response... "I think...

How salient in the illustration is the main idea in the text?

Explain what makes you react to the text and suggest why other people may respond to it.

Who could be the main audience?

Try to talk about things in the text which prompt your reactions, particular images, techniques or words.

Is there anything in the text/texts which is left to the reader's imagination?

### Language techniques which you may need to comment on in the description.

Does it use simple or complex sentences?

What tense is it?

How difficult is the vocabulary?

Does it use evaluative or modal language?

Does it use noun groups?

Is it in passive or active voice?

Does it use descriptive words?

Does it use words which express feelings?

What tenor and mood has it?

Is the main theme at the beginning of sentences?

## SCAFFOLD FOR RESPONSE; ILLUSTRATION AND WRITING

**Title** .....

### **Context:**

.....wrote this book to .....

It is a .....written for .....

This illustration shows .....

.....

### **Synopsis**

This page shows us and tells us about .....

.....

.....

### **Description**

The main idea in the illustration is.....and this is helped by .....,  
..... and .....

The main idea in the text is .....and  
words such as ....., ..... and ..... tell us  
that.....

The illustrator uses techniques such as ..... and .....  
to show us .....

The illustration is shown from ..... perspective so that the  
reader .....

We learn about ..... and ..... on this page.

### **Judgement**

I think the idea of ..... is .....

I particularly react to .....and.....  
in the illustration because it makes me think of .....

The text reinforces/ adds to/ is different from/ the illustration in.....

.....

The page leaves me thinking of .....

# Response

( Text about a text)

*Personal response or a review*

**Context for the work**

**Synopsis**

**Description**

**Judgement/Opinion**

---

***Language***



# Response

( Text about a text)

**Personal response or a review**

## Context for the work

*This photograph was published in SMH on Thursday 20th August, three days after torrential rain caused havoc in Wollongong. After days of seeing overturned cars, piled up debris and distraught people on the news and in the papers this photo indicates that the storm is over.*

## Synopsis

*The photograph shows a man standing where normally he could stand on dry grass, beside his or his neighbours' house. He is looking across the lake which has swollen to spread around him. The wind has stopped, there are just a few sprinkles of rain but he is still worried. He is wearing his rain coat and gumboots and looking to see what has happened.*

## Description

*The focus of the photo is the expanse of water. The gaze of the man and the line of the house lead the eye towards the centre of the lake. The house is on the left and represents all that is known and stable, the ordinary life. The man may have suffered, may still be suffering, he appears depressed, his shoulders are down and he is standing very still in an act of contemplation or despair. The eye of the reader passes between the two main objects, skimming over the water to do so. The poles or fence posts beside and behind the man indicate the depth of water which we also judge by the tops of his gum boots. The photographer has chosen to take the photo facing into the light, which allows the light to radiate towards the viewer, it also accentuates the shadows reflecting on the water. The verandah of the house, which is just above water level, is well lit but the man remains a dark silhouette. The lens is below the height of the man which emphasises his position and his isolation. The photographer appears to be telling us that the worst may be over but there remain many days of waiting and working until our city recovers.*

## Judgement/Opinion

*I think this is a very emotive picture. It makes me think of all the people whose houses were flooded and how they must feel as they look at the swollen creeks. It reminds me that people waited in fear for the water to reach their verandahs, and that some people were lucky and only had wet yards. I look at the water and realise how beautiful our lake is but how terrifying water can be. I am particularly affected by the solitude of the picture, the vast expanse of water, the deserted but undamaged house and the isolated man.*

# **VOCABULARY FOR VISUAL LITERACY**

[Remember – the eyes notice and follow certain things in a picture]

## **1. GAZE**

- can indicate communication between a character and the viewer (demand)
- no communication with viewer (information)
- can show relationships, attitudes, emotions within text

## **2. PROPORTION/SCALE/SIZE**

- can create the illusion of depth, 2D
- can create relationships of strength/weakness
- can create a sense of vastness
- are useful in factual/scientific type diagrams

## **3. THEME/GIVEN POSITION**

- is usually on the **left**
  - the **given** is what is known already / the **new** is new information, the message

## **4. COLOUR SATURATION**

- the more grey = less saturated
- no/little grey = highly saturated
- can manipulate emotions, attitudes etc.
- can indicate the past/future

## **5. COLOUR HUE – creates moods**

- red=active, passion, masculine, emotion, danger
- orange=excitement, desire
- yellow = warm colours, cheerful, joy, enlightenment, light hearted
- blue and associated colours = cool, calm, wisdom
- pink=sensuous, emotion, feminine, romantic
- sepia = the past or age
- green=knowledge, hope, promise
- black = evil, mysterious, powerful, fear
- white = purity, innocence, timeless, mystical
- purple= passionate, smouldering, caring
- grey= neutral, uncommitted, non-involvement

## **6. LIGHT AND SHADE** -light sources can affect how something is represented

## **7. TONE** – ranges from lighter to darker

## **8. CAMERA SHOTS**

used for a variety of purposes

- Close Up – shows detail (engagement)
- Mid – further back, will show relationship to something else

- Long Distance - shows entire scene

**9. ANGLES** – frontal = involvement

- side-on = detachment
- verticals/low angles (looking up) = power, dominance
- verticals/high angles (looking down) = weakness, submission
- i.e. they show attitude
- horizontal shots tend to give balance

**10. VECTOR** – a line between the doer and the done-to

- when complemented by facial expression creates attitude, mood, emotion etc.

**11. REPRESENTING SOMETHING BY CLASSIFYING INTO DIFFERENT TYPES**

(i.e. different types of one product/thing

- e.g. a range of microphones, mouses
- set of subordinates
- superordinate + subordinates

**metonyms and icons need to be discussed**

**12.SYMBOLS** – used to represent and idea, concept etc.

- e.g. the Statue of Liberty, a Cross

**13.FOREGROUND / MIDDLEGROUND / BACKGROUND**

- used to indicate relationships

**14.CENTRALITY** – placing of the central figure, object, main idea

- focuses attention

**15.SALIENCE**– the importance of a figure, in relation to other objects in the picture, focuses attention

**16. CROPPING** – the picture is shortened/made smaller

**17. LINE** – horizontals and verticals can suggest stability

- diagonals, dots, broken lines can suggest motion
- cross-hatching can suggest solidity, calm

**18. BLUR** – can imply motion

**19. MIST** – can imply memory, gives prominence to a figure, idea

**20. MOTION** – normally from left to right

- slowed or still motion can be created amidst intense activity

**21. TIME** – is indicated by left to right progression

22. **SHAPES/CONTOURS** –squarish shapes can suggest rigidity, harshness

- curves suggest flow, softness

23. **PERSPECTIVE**

- isometrics can be impersonal
- frontal provides a sense of depth
- side-on, looking from above etc.
- point of view
- relate to camera shots and angles

## WINDOW BY JEANNIE BAKER

### COVER:

- CONTEXT:** Jeannie Baker's books, Rosy Dock, Where the Forest Meets,  
Time - present, span of 24 years  
Australia
- SYNOPSIS:** Home in the bush, natural setting, perhaps pioneer, track suggests others have passed. A clearing has been made.
- DESCRIPTION:** Salience- house or bush the most important?  
metonym- the bird, represents all native animals  
(known- house on left, positioning  
given- surrounding bush  
eye lines all lead to the bush  
perspective- depersonalised, isometric
- JUDGEMENT:** Interest level  
Visual clues for prediction  
What do you think of the way the picture was made? Collage  
Response to art work

### *Window 1*

#### SYNOPSIS

Reader is looking out of the window  
She is salient (also secondary)  
She is in the given position- theme position  
she represents motherhood (how?)  
view is central and framed (of the environment)  
intrusions- toilet, cat

#### DESCRIPTION

foreground  
background  
framing  
gaze

#### JUDGEMENT

I think this woman is a mother- how is motherhood constructed?  
Do you like the framing? Why?  
Look at the perspective, the contrast of colour  
Gecko represents the inter-relationship of old and new  
display is isometric

**Window 2**

page 2

**SYNOPSIS**

open window  
 baby is two  
 bush is receding  
 motherhood- hanging out clothes

**DESCRIPTION**

verticals and laterals  
 convergence of lines invites you out of the frame and into the view  
 gaze converges on destruction of the bush  
 vectors and trajectories- birds are flying away  
 loo is in given position  
 she- is in new position( more information)  
 Need to ask critical literacy questions here eg What is motherhood  
 What is happening to the boy? Why?

**JUDGEMENT**

The changes in the view are an indication that people are establishing themselves in the bush and gradually taking it over.  
 The view is still attractiv, wild birds and native shrubs are there.  
 The intrusion involves the house, the fence and the road.

**WINDOW 3**

aged 4

**SYNOPSIS**

There are Many more objects in the picture, all with a story behind them.  
 (List the exotics)

**DESCRIPTION**

Many clues to activities which we don't see and to the narrative  
 (List the activities)  
 movement of the rabbit hutch  
 tyre to swing on  
 box to jump from  
 superman outfit/game  
 the boy is learning to write  
 car with a smiley over its damage  
 butterfly (fragile) trapped inside  
 Teddy has lost an arm  
 neighbours are close  
 road is tarred  
 bush is fenced

**JUDGEMENT**

Whilst remaining the same area things have changed significantly but a process cumulation/ collocation has to be used to sense the totality.

**WINDOW 4**

page 3

**SYNOPSIS**

boy is 6 years old  
 Boy is going to school and studying dinosaurs( as they all do in first class)  
 The view is busier

**DESCRIPTION**

caterpillar has crept in to join the dinosaurs, everyone is progressing or  
 processing  
 rider is riding to right  
 tractor is clearing more bush  
 wild birds are still there  
 toilet is getting shabby  
 cat is chasing native birds  
 mother is not present

**JUDGEMENT**

What messages and values are given to the responder?

**WINDOW 5****SYNOPSIS**

A rainy day.  
 Another two years have passed.  
 More changes have occurred.

**DESCRIPTION**

The mother has been replaced by Sam looking out of the window- he is in the **salient** position. What does this suggest?

**Verticals and horizontals** are still at work.  
 What do they tell us?

What has happened to the environment?

How is **movement** conveyed?

**JUDGEMENT**

How does the use of colour manipulate the reader's emotions?

**WINDOWS 6-13****GROUP WORK**

Now it's your turn to deconstruct/unpack the meanings and techniques used in a picture in "Window".

In doing so try to use the visual literacy terms you have been taught.

Follow the SYNOPSIS/DESCRIPTION/JUDGEMENT response that we have been using.

**SYNOPSIS**            **for page .....**

**DESCRIPTION**

**JUDGEMENT**



# THE RABBITS

John Marsden and Shaun Tan

## COVER

- What is shown here?
- What is recognisable?
- What has been stylised?
- What parts of the picture could not possibly be real?
- What scale do you think has been used?
- Discuss the proportion.
- What is the perspective? Why has that been used?
- List the icons you recognise.
- Leave a space beside them to add the metonym if this occurs later in the book.
- Using the icons you recognise, say what you think the allegory could be.

## THE RABBITS CAME MANY GRANDPARENTS AGO.

- What tense is used, past, present or future?
- Grandparents is a metonym. Write it another way.
- What is salient in this picture?
- What is given?
- What is new?
- What icons do you recognise?
- Discuss the colour, saturation and hue.
- Is there light and shade? What does this suggest?
- Why is the gaze of the snake in the foreground important?
- What is the gaze of the other snakes?

## AT FIRST WE DIDN'T KNOW WHAT TO THINK

- Centrality- what is central here? Why? Is there a central theme?
- Is the modality high, medium or low?
- Is there judgement implied? How do we know that?
- Relative position- why are the rabbits and kangaroos at the top of the page?
- Visual arts techniques- how was this picture made?
- What vectors are used on this page?

## BUT OUR OLD PEOPLE WARNED US

- What modality is developing? What words suggest this?
- Discuss the colour saturation and colour differentiation on this page.
- Write a list of action words used in this picture.
- Are there vectors used? What do they suggest?
- What are the visual relationships? In your answer try to use words which describe; balance, harmony, repetition, dominance, emphasis, unity, contrast, variation and proportion.

## THEY CAME BY WATER

- Write a list of alternative adverbials eg by ship.

**THEY DIDN'T LIVE IN THE TREES, LIKE WE DID.**

Explain the framing device used here.

Discuss the isometric proportion of this picture.

What metaphor/ icons do you recognise?

Using 'they' create a word chain.

Now put the phrases and clauses together without using the pronoun, use conjunctions.

Underline the independent clauses in red, the dependent in green.

Is there a reading path on this page?

**THEY BROUGHT NEW FOOD**

Look at the balance/ symmetry of the sentences. What modality is constructed here?

What is given?

What is new?

What artistic method presents the new?

What animals and food are drawn here? Describe three of them using as many adjectives as possible.

# THE DELIVERANCE OF DANCING BEARS

Elizabeth Stanley

## 1. The cover and the title.

Using one book only, show the class.

- a. What could it be about?  
What is the context of 'deliverance'?  
What are 'dancing bears'?  
Try to elicit ideas of freeing of animals or of peoples.  
Talk about the problems of caging, bonding or imprisonment.
- b. What clues to the story are there in the picture? (Besides the title)  
type of bear, chain, gypsy clothes, tambourine, pole
- c. Is there anything clever about the way the title was written?  
Alliteration  
Write one yourself, eg Katie's' Kitten
- d. What sort of things might happen in the story? (Cuing)  
Write them down.

## 2. Read page 1 to the class.

- a. What might happen next?  
  
*Read the whole story.*
- b. What bits did you just know would happen.
- c. What is the story about? Oral and written response.

## 3. OHP and on sheets (in the corner), passage on page 1.

MODEL discussion of the text

illustrated first letter

there was once- once upon a time

no time

no place

generalisation

What kind of bear- not specific, large brown

a different life- cumulative, a list

images of places and actions

complex sentences. all add to the picture we have in our minds

adjectives, large brown, smooth green, easy for children to understand  
what other adjectives could have been used?

## SCAFFOLD

The story begins with ..... which we associate with .....  
 ..... It tells us immediately of a bear who  
 ..... The bear  
 dreams of .....

The writer uses two adjectives with each of the main nouns, ..... ,  
 ..... This helps us to .....

Draw a picture on your sheet, the one with the words, which you think could be on the real page. (If you have already read the book don't tell anybody else and think of an original idea to put on your page.)

Explain what you are illustrating by using labels and arrows.

### 4. Now look at the actual picture in the book.

Is it better or worse than yours? Why? (pretest)

Discussion of all pictures and the one in the book. Use as much of the vocabulary as possible. Put the vocabulary up on the screen or on the board, refer to a list, perhaps give the students the list of definitions. Just use all of the vocabulary you can as frequently as possible.

### 5. Model description of the picture of the bears fishing.

Do any of the students want to model a picture?

### 6. And lying lazily.

#### Adverbials in the visual text

Where?  
 When ?  
 How? By what means? Why?

#### In the written text

Where?  
 When?  
 How? By what means? Why?

How does this affect the meaning of the picture?  
 How are the character/viewers being positioned?

### 7. Find a page which uses a **particular camera shot**. eg To make these dreams..

Why has it used this particular shot? (Explain/revise camera shots)  
 How does this shot add to the meaning of the picture?

8. Find a picture with **angles and vectors** which are important to the meaning of the story. Explain how they work.
9. Are there any **symbols/ icons** in the story? In the pictures? What do they represent? Are there more in the words or in the pictures?
10. In several of the pictures the bear is in the **foreground**. How does this change the way we feel about the bear? Deal with perspective.
11. Look at each picture carefully. How many times is the bear central to the picture? What other things become central in some pictures? (Discuss **centrality and salience**. Talk about the strength of the left position, theme position.)
12. **Model writing about a page and text**, use a scaffold.
13. **Response by students** using the scaffold.

# The Language of Visual Literacy

- a) Picture book
- b) advertisement
- c) magazine

## 4 MAT

### 1. **right- connect/engage create the experience**

modelled reading and talking  
private reading  
sharing favourites and talking about them

#### **left-Examine/ reflect and analyse experience**

Reading and talking in groups  
What different things do we all see

### 2. **right- Image/picture- Integrate reflective analysis into concepts**

develop a metaphor  
look at the language we use  
examples- guided discussion using structures and scaffolds

#### **left- define Develop concepts and skills**

prepare a talk/report on ( a picture)  
Grammar lessons

### 3. **left- Try- Practise defined “givens”**

written interpretations, responses  
close passages  
structured scaffolds

#### **right- Extend- Practise and add self**

make a picture book/advertisement/magazine page

### 4. **left- refine-Analyse application for relevance, usefulness**

Apply scaffolds etc to own work  
plan and rehearse a ‘reading’  
‘read’ to another class

#### **right-integrate-Do it, apply to new experience**

share  
or  
Just apply all learnt to a new set of materials.

## LANGUAGE EXERCISES

### SPEECH ROLE PRONOUNS

I have a watch.

Has he got a watch?

Have you got a watch?

In your picture what role has the narrator?

I (first person)

You (second person)

he/they (third person)

In your advertisement, what role has the narrator?

In your advertisement, what role has the reader?

### DEMANDING GOODS AND SERVICES( Imperative)

**Bring the paper every Sunday.**

What role is used here? 1st person

2nd person

3rd person

Write another sentence using the same

role.....

.....

### POLARITY

What word tells us whether an idea is  
positive + or negative - ?

It is raining in Sydney.

It is not raining in Sydney.

**Write a positive sentence.** .....

.....

**Write a negative sentence.** .....

.....

## Modality - degrees of certainty or uncertainty

Can you make sentences up about your illustration?

Maybe.....

Perhaps.....

Probably  
.....

I think  
.....

I doubt  
.....

That could be.....

That may be .....

That must be.....

That's probably.....

It's likely that .....

That seems to be .....

Perhaps that's .....

I think that's.....

I guess that's.....

That would have to be .....

I reckon that's .....

### MODAL AUXILIARIES

Underline any of these modal auxiliaries which you may see alongside a verb on the page.

can	shall	will	may	must
ought to	could	should	would	might
need	dare			

Write one of these words into a sentence. Now write the same sentence using another of the words. Does this change the meaning of the sentence?



**MODULATION (varying degrees of politeness in a sentence)**

using a cline (variation between positive and negative)

**positive**

Get a new job.

You must get a new job.

You have to get a new job.

You ought to get a new job.

It's necessary for you to get a new job.

You should get a new job.

You are advised to get a new job.

You might get a new job.

You could get a new job.

Why don't you get a new job?

What about getting a new job?

Suppose you get a new job.

Don't get a new job.

**negative****MODULATING A REQUEST**

Make a cline from the following: (you might like to number them first or even cut them out.)

Note that the punctuation is most important to the meaning of the sentence.

Would you mind closing the window.

Please close the window.

Would you please close the window?

Close the window please.

Would you be so kind as to close the window?

Would you mind closing the window?

Close the window.

Close the window?

Make a cline using ideas from a text you are studying.

**SAMPLE RESPONSE**

## **THE DELIVERANCE OF DANCING BEARS**

by Elizabeth Stanley

**Page-** Each day Halûk took her to the market square...

### **Context**

Elizabeth Stanley wrote and illustrated this book to help save captive bears and other abused animals. When she went to Turkey to focus on and plan her illustrations she was delighted to find that the bears there had been freed the night before she arrived in the country.

This picture of the bear in the market place represents the bear's shame, some people's awareness, and the disinterest of others. It could also be the first time Yusuf, the old man, saw the bear.

### **Synopsis**

This is a story about a dancing bear who lay, chained and muzzled, in her cage, dreaming about being free. An old peasant saw her dancing and was so distressed by her plight that he bought her and took her to live on his land. In this picture we see what could be her last appearance in the market place before the old man bought her.

### **Description**

The bear is central to the page and to her right stands her owner gazing at the bear with angry eyes. To the left stand a man and his donkey, both gazing at the spectacle with lowered lids. The man's mouth droops and he has forgotten his cup of water as he puts his hand on his donkey's neck. To the right a woman points as she holds her son close, she gazes at her son as if she doesn't want to look at the bear and her mouth, also, is unsmiling. The perspective is horizontal so that we see what Yusuf would see, we appear to be only a step away from the scene. The colours are bright but done in pastels so that the consistent use of blue to outline and shadow the scene adds a sadness to this illustration, as it does to the whole book.

The written text describes this incident as one of many days, "each day" but suggests that the people are amused. The third sentence seems to be what the illustration picks up, "People stopped and stared...." Elizabeth Stanley uses the word 'relentlessly' to suggest how horrible this life was and reminds us that afterwards the bear was locked into her cage. The most important sentence is the last one on the page, "Halûk never understood that it was the dreaming and not the bread and water he left each evening that kept the bear living, year after year." It brings the reader back to the bear's dream while reminding us of the never ending agony of her life.

### **Judgement**

I think this is a very moving picture because of the placing of the bear in the central position. The bear is not as salient as in many of the other pages because here the distress of the other figures becomes just as important as the distress of the bear. The reader is invited to react to the distress of the bear as do others in the illustration. An adult audience will react particularly strongly to the written text on this page where the structure of the text comments on the daily routine and people's reaction to it. The reader is invited at the end to understand something which the bear's owner does not, that her ability to dream has kept her alive.

## USING PICTURE BOOKS AS 'RELATED' TEXTS IN SENIOR SCHOOL

In critically analysing texts, **students should be aware of the techniques which composers of picture books use:**

- **contrast** — comparing 'before' and 'after' Changes in perspective, point of view, colours and saturation, style can be made to imply or state changed attitudes
- **exaggeration** — for emphatic effect
- **juxtaposition** — to differentiate ideas, attitudes or objects by placing them in proximity
- **artistic style & use of intertextual allusion** — use of an existing artistic style or allusion to a secondary text in order to draw on embedded knowledge and thus evoke a more profound response
- **imagery & symbolism** — e.g. relying on associations with particular colours, signs, symbols and images to enhance significance or complexity by intensifying our response
- **dialogue & word choice** — language of narrator and/or characters, or speech bubbles in cartoons
- **irony** — showing a reversal, an unexpected outcome
- **voice or perspective** — demonstrated in both graphics and print (language) Alterations in either may provide resistant readings, or imply changes in character or situation

## SUGGESTED READING LIST

### PRINT TEXTS

Anstey Michele & Bull Geoff Reading the Visual: written and illustrated children's literature. Harcourt

J. Callow (ed.) Image Matters: visual texts in the classroom PETA

A.Clemens and P. Scalen Constructing Images (Understanding Visual Texts, Book A, B & C) User Friendly Resource Enterprises Ltd 1996

B.Derwianka. Exploring How Texts Work PETA 1990

Doonan Jane Looking at Pictures in Picture Books Thimble Press

R.Quin, B. McMahon, R.Quin, In the Picture: reading Visual language Curriculum Corporation. 1997

R.Quin, B. McMahon, R.Quin, Picture This: Reading Visual Language Curriculum Corporation. 1997

Kress and Van Leeuwen Reading Images. The Grammar of Visual Design, 1994

Noddleman, Words about Pictures, 1988

R.Quin, B. McMahon, R.Quin, Teaching Viewing and Visual Texts, Secondary English Curriculum and Teaching program Curriculum Corporation. 1995

Viewing for Learning: Video and Booklet Package, Literacy and Learning Curriculum Corporation 1999

### INTERNET TEXTS

The Source — magazine and site which focuses on children's literature

<http://www.magpies.net.au/>

Western Australian Dept of Education site – viewing through picture books, with links to other articles

<http://www.eddept.wa.edu.au/centoff/cmisis/eval/fiction/classroom/fc3.htm>

**“Picture books — Who are they for?” By Shaun Tan**

A paper presented at the 2001 AATE/ALEA Joint National Conference

<http://www.discover.tased.edu.au/english/tan1.htm>

**Australian authors and illustrators for young A – Z** listing of interviews, study guides for Jeannie Baker, Graeme Base, Shaun Tan and many more.

<http://www4.tpgi.com.au/welwel/ausauthors/autht.htm>

A visual interpretive analysis of Anthony Browne's 'Voices in the Park'

<http://www.suite102.com/anna/voices/voices.htm>

## **STAGE 4 OUTCOMES**

A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure

2. A student uses a range of processes for responding to and composing texts
3. A student responds to and composes texts in different technologies
4. A student uses and describes language forms and features and structures of texts appropriate to different purposes, audiences and contexts.
5. A student makes informed language choices to shape meaning with accuracy, clarity and coherence.
6. A student draws on experience, information and ideas to imaginatively and interpretively respond to and compose texts.
7. A student thinks critically and interpretively about information, ideas and arguments to respond to and compose texts.
8. A student makes connections between and among texts
9. A student demonstrates an understanding that texts express views of their broadening world and their relationships within it
10. A student identifies, considers and appreciates cultural expression in texts
- 11 A student uses, reflects and assesses individual and collaborative skills for learning.

## **STAGE 5 OUTCOMES**

1. A student composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure
2. A student uses and critically assesses a range of processes for responding and composing
3. A student selects, uses, describes and explains how different technologies affect and shape meaning
4. A student selects and uses language forms and features, and structures of texts according to different purposes, audiences and contexts, and describes and explains their effects on meaning
5. A student transfers understanding of language concepts into new and different contexts.
6. A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.
7. A student thinks critically and interpretively using information, ideas and increasingly complex argument to respond to and compose texts in a range of contexts
8. A student investigates the relationships between and among texts
9. A student demonstrates an understanding of the ways texts reflect personal and public worlds
10. A student questions, challenges and evaluates cultural assumptions in texts and their effects on meaning
- 11 A student uses, assesses reflects on and adapts their individual and collaborative skills for learning with increasing independence and effectiveness

## RECOMMENDED PICTURE BOOKS

An Ordinary day	L. Gleeson & A Greder	Scholastic
Animalia	G.Base	Puffin
Caleb	G. Crew & S. Woolman	Era Publications
Detective Donut and the Wild Goose Chase	B.Whatley	Harper Collins
First Light	G.Crew and P.Gouldthorpe	Puffin
Grandad's Teeth	R.Clement	Harper Collins
Grandfather	J.Baker	Redfox
Grandmother	J.Baker	Refox
Hansel & Gretal	A. Browne	Walker Childrens
John Brown, Rose and the Mldnight Cat	J.Wagner	Puffin
Josh	A.Mclean	Allen and Unwin
Let the Celebrations Begin	M.Wild and J.Vivas	Orchard
My Dog	J Heffernan & A McLean	Scholastic
Piggybook	A. Browne	Knopf
Queenie the Bantam	B.Graham	Walker Books
Rabbits	J. Marsden & S. Tan	Lothian
Rose Blanche	R. Innocenti & C. Gallaz	Harcourt
The Deliverance of Dancing Bears	E.Stanley	Pelican
The Great Escape from City Zoo	T.Riddle	Harper Collins
The Highwayman	A.Noyce and C.Keeping	Oxford uni
The Lost Thing	S. Tan	Lothian
The Kraken	G Crew & M McBride	Lothian
The Red Tree	Shaun Tan	Lothian
The Story of Rosy Dock	J.Baker	Greenwillow
The Water Tower	G. Crew & S. Woolman	Era Publications
The Two Bullies	J.Morimoto	Random House
The Whales' Song	D.Sheldon and G. Blythe	Puffin
The Wolf	G.Cross	Puffin
Way Home	L. Hathorn & G. Rogers	Random House
Voices in the Park	A.Browne	Doubleday
Where the Forest Meets the Sea	J. Baker	Walker Childrens
Where the Wild Things Are	M. Sendak	Red Fox/Bodley Hd
Willy & Hugh, Willy the Wimp, W. the wizard	A. Browne	Red Fox +Walker
Window	J.Baker	Redfox/Random H.
Zoo	A. Browne	Redfix/Random H.